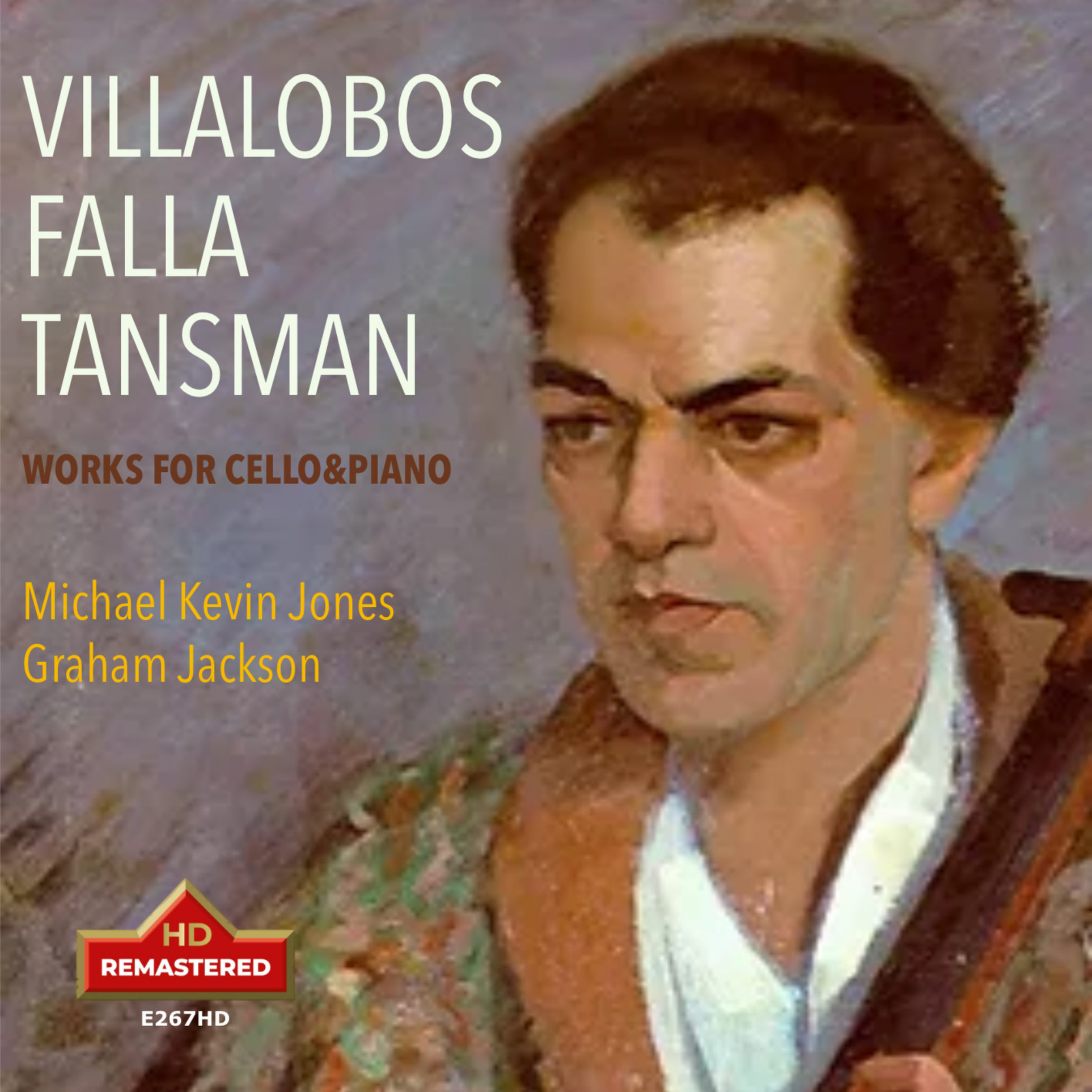
VILLALOBOS
FALLA
TANSMAN

WORKS FOR CELLO&PIANO



Michael Kevin Jones
Graham Jackson

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HEITOR VILLALOBOS, *(1887-1959)*

DEUXIEME SONATE Op.66

1.- *Allegro moderato* 7:42
2.- *Andante cantabile*.....6:16
3.- *Allegro scherzando*.....6:04
4.-*Allegro vivace sostenuto*.....8:09

MANUEL DE FALLA, *(1876-1946)*

5.- **Melodia**.....2:37
6.- **Romanza**.....4:31

ALEXANDRE TANSMAN, *(1897-1986)*

DEUX PIECES

7.- *MELODIE*.....4:20
8.- *CAPRICCIO*.....1:32

PARTITA

9.- *Preámbulo, interlude e tocatta*.....3:50
10.-*Dialogue et aria*.....4:50
11.-*Divertimento*.....3:58
12.-*Interlude*.....1:39
13.-*Cadence et fugue*.....5:38

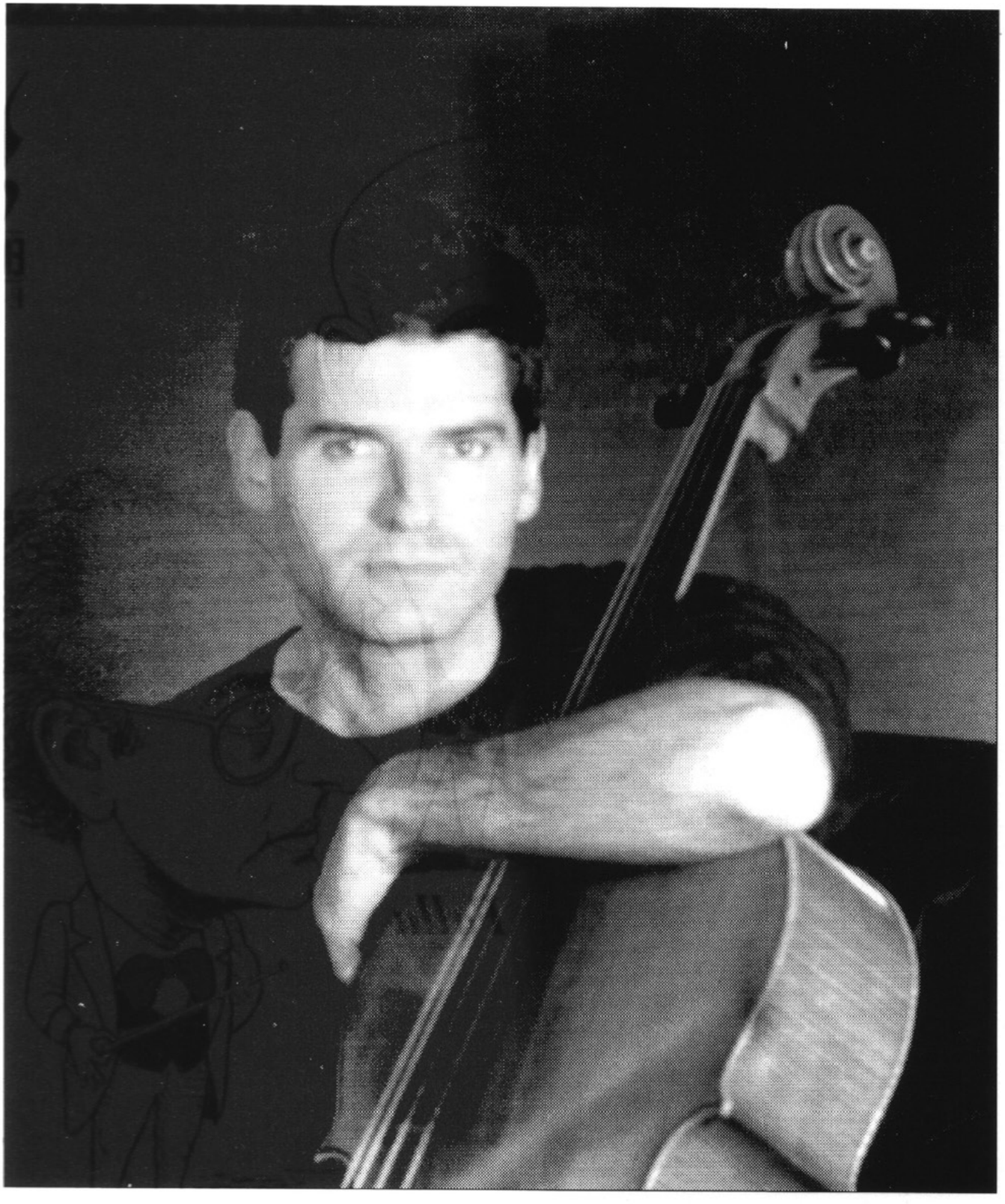
MANUEL SECO DE ARPE, *(1958)*

ESCULTURAS ROMANTICAS

14.-*El ángel caído*.....1:24
15.-*Judía en Argel*.....1:18
16.-*La Mariblanca*.....1:45
17.-*Mujer mordida por una serpiente*.....0:40
18.-*Hércules y Licas*.....1:26
11.-*Dante*.....1:51

T.T:69:39

MICHAEL KEVIN JONES, *violoncello*
GRAHAM JACKSON, *piano*



Michael Kevin Jones

MANUEL DE FALLA (1876–1946) occupied a unique position in the Spanish musical scene. The recording of his *Op. 1* enables us to hear the work of a romantic *Salon* composer rather than the maestro of the Concerto, or of *El Retablo de Maese Pedro* and the stage ballets *El amor brujo* and *El sombre de tres picos.* Melodia and Romanza, both first performed by Falla and Salvador Viniegre (to whom both are dedicated) are charming pieces full of melodic flair.

HEITOR VILLALOBOS (1887–1959). With the *Second Sonata* of *Villalobos* we are entering a work of greater significance. Dated 1916 it is a re-elaboration of ideas and fragments from a *First Sonata* and other works from 1914. In this early work there is evidence of the influence of Vincent D'Indy upon Villalobos. Already, during the long introduction he shows the facility for writing music which was to make him one of the most prolific of the Twentieth Century. Villalobos catalogue contains some 1.300 works, including twelve symphonies, sixteen Symphonic Poems, seventeen ballets and without doubt his best known works, the fourteen *Choros* for various combinations of wind and string instruments and his nine *Bachianas Brasileiras,* a tribute to his love for the music of Bach. This Sonata represents to an extent the beginning of a chamber music style, notable for it's variety and great number of works. The work can be divided into two large sections. The first section consisting of the first two movements, both written in pure 19th Century European Romanticism, and the second section, with the two final movements where Villalobos moves into the world of daring harmonies and folk-derived rhythms.

ALEXANDER TANSMAN (LODZ 1897-1986) a Polish composer and naturalised Frenchman, together with Harsány, Mihalovici, Martinu and others, formed the *Paris School.* As a result of his stay in Hollywood (1941-1946) he dedicated himself to he composition of cinematographic music. Both in the *Deux Piéces* (dedicated to Pablo Casals) and in the *Partita* (1926, dedicated to Gaspar Casado) his musical language reveals the influence Stravinsky's music and to a lesser extent Jazz, had on him. The

influence of Baroque forms can also clearly be felt. This fascination for the Baroque can also be seen, and heard, in his *Suite Baroque* for orchestra. Tansman wrote only one other piece for Cello and Piano. A rarely performed sonata. He is the author of 8 Symphonies, an opera, and various concertos.

GUSTAVO DÍAZ

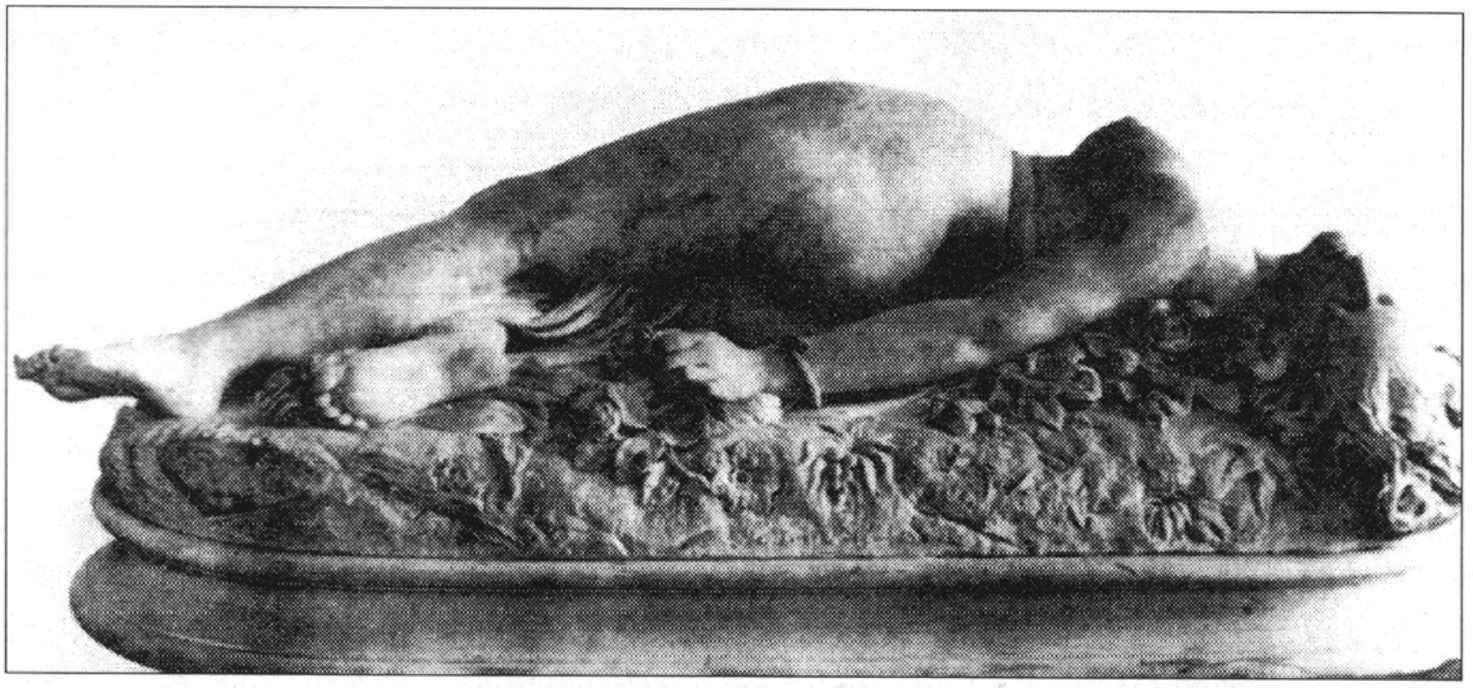
ESCULTURAS ROMÁNTICAS. Manuel Seco de Arpe (1958) wrote his *Esculturas Románticas* in 1994 for the cellist Michael Jones, and it was first performed by him and the pianist Graham Jackson in the **Gran Círculo de Madrid** on the 6th October 1994. *Esculturas Románticas* is a set of six pieces, each based on a sculpture. *El ángel caído* (1876) is a bronze work by Ricardo Bellver. Situated in Madrid's Retiro Park, it represents the expusion of «Luzbel» from heaven. *Judía de Argel* (1863) is based on the *Omónima*, a work by Charles-Henry-Joseph Cordier. The sculpture is made of bronze, enamel, gilt, and onyx and the music is calm and contemplative. *La Mariblanca* is a statue, belonging to an 18'th Century Madrid fountain, to be found now in the Puerta del Sol. The music is for solo Cello and represents the character of the madrileños. *Mujer mordida por una serpiente* (1847) by the sculptor Augusto Clésinger represents a woman bitten by a snake. The poison has mixed with the blood which quickly flows through the veins. The Cello has a «marble» like line of fast artificial harmonics, played muted, pianissimo and «sul-ponticello» and the piano interventions take the form of plucking a string inside the instrument with a pick. *Hércules y Licas* (1815) is the work of Antonio Cánova and represents, as does the music, the strong figure of Hércules as he prepares to throw the young Licas into oblivian. *Dante* (1864) a sculpture by Jerónimo Suñol, is musically a piano ostinato over which the cello defends an expressive melody «tutti l'arco». «The strength of the writer trancends the structure of his work.»

MANUEL SECO DE ARPE. 1994

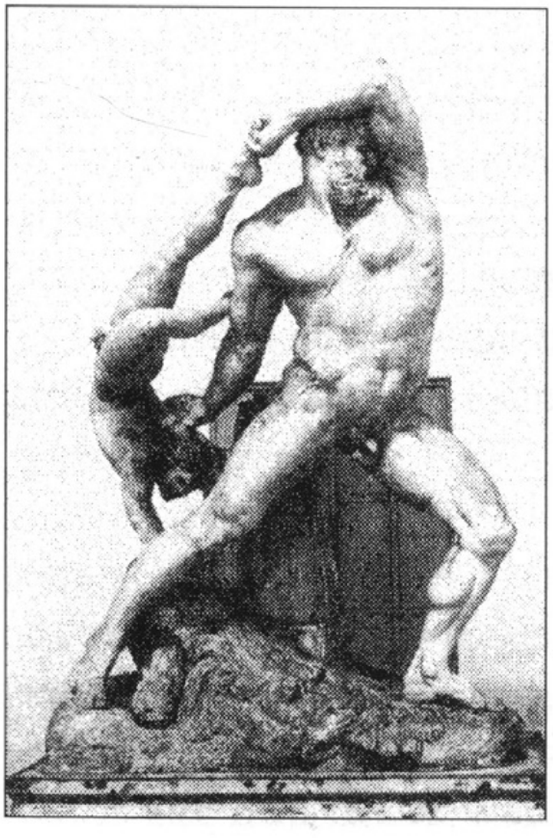
El Ángel Caido
(RICARDO BELLVER)

Judía en Argel
(C.H.J. CORDIER)

La Mariblanca
(ANÓNIMO)

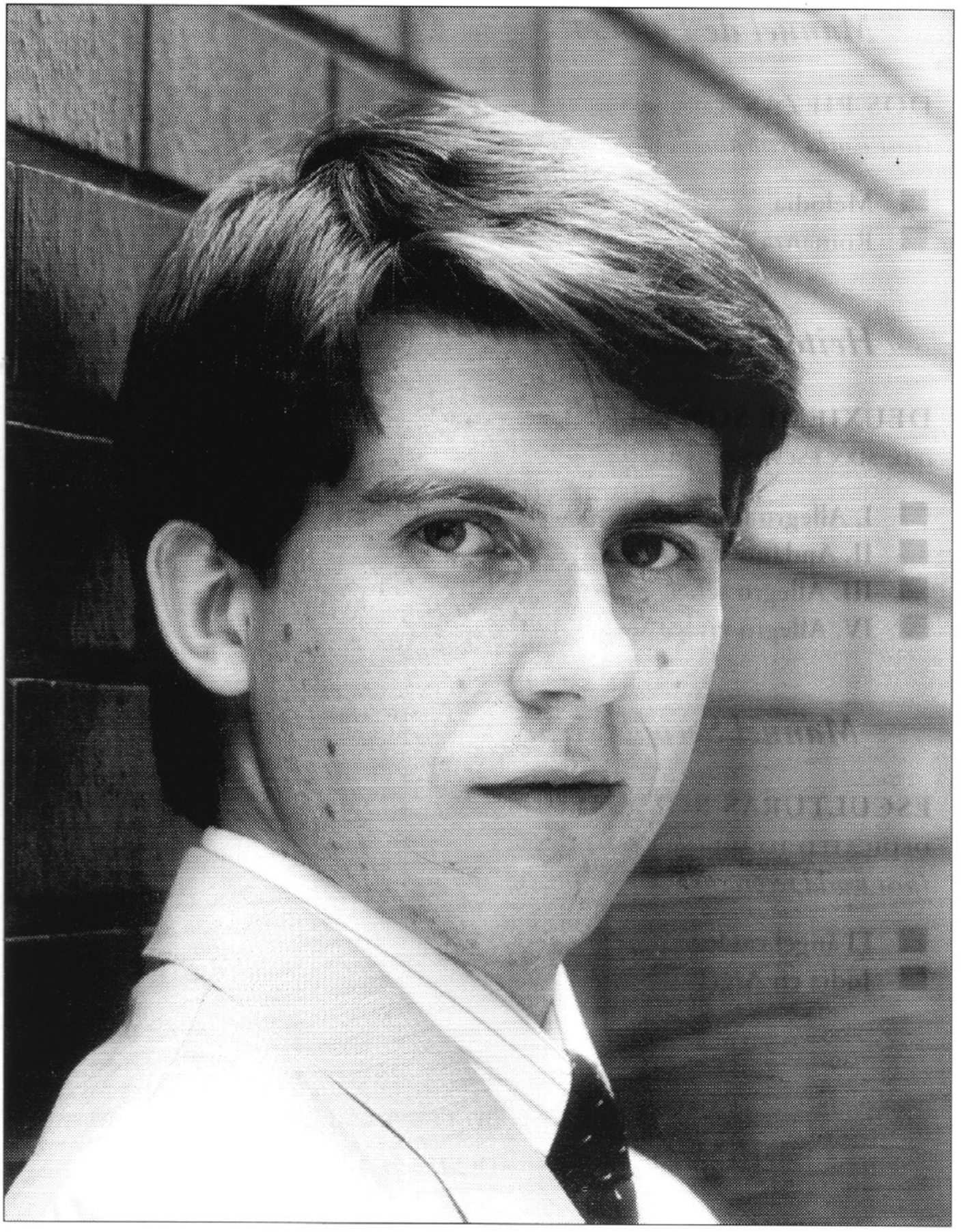


Mujer mordida por una serpiente (AUGUSTO CLÉSINGER)



Hércules y Licas
(ANTONIO CÁNOVA)

Dante
(JERÓNIMO SUÑOL)



Graham Jackson

Recorded by **Bob Painter**, January 1995, Madrid.